[FIVE YEARS 1969–1973]

DAVID BOWIE [*a.k.a.* SPACE ODDITY]

Released on Philips SBL 7912 on 14th November, 1969.

1. SPACE ODDITY
2. UNWASHED AND SOMEWHAT SLIGHTLY DAZED
(INC. DON'T SIT DOWN)
3. LETTER TO HERMIONE
4. CYGNET COMMITTEE

5. JANINE
6. AN OCCASIONAL DREAM
7. WILD EYED BOY FROM FREECLOUD
8. GOD KNOWS I'M GOOD
9. MEMORY OF A FREE FESTIVAL

— All songs written by **David Bowie** *—*

All songs published by: North America - Tintoretto Music (BMI) administered by RZO Music, Inc., Screen Gems-EMI Music, Inc. (BMI) o/b/o EMI Music Publishing Ltd., Chrysalis Songs (BMI). Rest ofWorld - Tintoretto Music/RZO Music Ltd., EMI Music Publishing Ltd., Chrysalis Music Ltd. except 'Space Oddity' *and* 'Wild Eyed Boy From Freecloud' *published by: North America - TRO-Essex Music International, Inc. (ASCAP). Rest ofWorld - Onward Music Ltd.,* 'Unwashed And Somewhat Slightly Dazed' *published by: North America - Tintoretto Music (BMI) administered by RZO Music, Inc., Screen Gems-EMI Music, Inc. (BMI) o/b/o EMI Music Publishing Ltd., Chrysalis Songs (BMI). Rest ofWorld - Tintoretto Music/RZO Music Ltd., EMI Music Publishing Ltd., Chrysalis Music Ltd.* 'Don't Sit Down' *published by: North America - Tintoretto Music (BMI) administered by RZO Music, Inc. Rest ofWorld - Tintoretto Music/ RZO Music Ltd.* 'Memory Of A Free Festival' *published by: North America - TRO-Essex Music International, Inc. (ASCAP). Rest ofWorld - Westminster Music Ltd.*

All tracks produced by Tony Visconti *and arranged by* David Bowie *and* Tony Visconti *except* 'Space Oddity'
Produced by Gus Dudgeon *and arranged by* David Bowie *and* Paul Buckmaster.

Engineered by Ken Scott, Malcolm Toft *and* Barry Sheffield.
Recorded at Trident Studios, London.

Musicians

David Bowie — *vocals, 12 string acoustic guitar, Stylophone, kalimba, Rosedale electric chord organ.*
Mick Wayne — *guitar.*
Keith Christmas — *acoustic guitar.*
John Lodge, Herbie Flowers *and* **Tony Visconti** — *bass.*
John Cambridge *and* **Terry Cox** (on 'Space Oddity') — *drums.*
Tim Renwick — *guitar, flute and recorders.*
Rick Wakeman (on 'Space Oddity') — *Mellotron and electric harpsichord.*
Paul Buckmaster (on 'Wild Eyed Boy From Freecloud') — *arco bass.*
Benny Marshall *and* Friends — *harmonica.*
Backing vocals on 'Memory Of A Free Festival' — **Sue Harris, Tony Woollcott *and* others.**

Session orchestra on 'Space Oddity' *and* 'Wild Eyed Boy From Freecloud'.

Unknown brass and sax musicians on 'Unwashed And Somewhat Slightly Dazed'.

Photography by Vernon Dewhurst.
Front cover painting by Vasarelli.
Back cover painting George Underwood.
Design by David Bowie / CML33.

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TONY VISCONTI ON RECORDING DAVID BOWIE (a.k.a. SPACE ODDITY)

You must know where I was coming from, so let's get this out of the way. I had been recording with David Bowie since early 1968 after we were introduced by David Platz, CEO of Essex Music. David Platz was Bowie's publisher and also my other boss, who was in partnership with Denny Cordell, my mentor. I was promoted to a fully fledged record producer by Denny who deemed it worthy of me to find my own acts to produce. I had been Denny's assistant for nearly a year, working on sessions with Procol Harum, The Move, Denny Laine, Georgie Fame and Joe Cocker. On my first day of talent scouting I found Tyrannosaurus Rex and had already begun working with Marc Bolan and Steve Peregrin Took. David Platz beckoned me to his office one afternoon and asked if I would listen to a young artist called David Bowie. He played me cuts from his first album recorded on the Deram label entitled 'David Bowie'. I liked what I heard. It was apparent he had a great voice, really above average for a pop singer. He could belt! His songwriting was also above average, not dumb enough for pop, although this was a fertile time of iconoclastic creativity with The Beatles giving everyone permission to do whatever the hell they wanted. But in David's case I said, "He's all over the place". Any song could've been the basis of a very different album but this was a kind of jumbled potpourri that didn't work for me. I didn't expect it when David Platz said that, since I seemed to be a specialist with how to deal with 'weird' or 'strange' acts, would I like to meet David Bowie? I said, of course, I was intrigued. Unbeknownst to me this was a set up. I was led to an adjacent writing room and there was a 19-year old David Bowie grinning from ear to ear – and, which eye should I look into, the light blue one or the dark blue one? We immediately got on like a record shop on fire, our tastes in music matched completely. David Platz let us get on with it and we spent the next several hours together, even taking in a movie at the end of the day, Polański's 'Knife In The Water'.

Now here is where I'm coming from. Everything we recorded for Deram was based on the one genre we agreed upon, the one we could focus on so that David wouldn't be "all over the place" and that was Folk Rock. He could stand on his own armed with a 12-string. We recorded 'Karma Man', 'In The Heat Of The Morning' and 'Let Me Sleep Beside You', the latter was the chosen single. I think it was the BBC who objected to the subject matter. Imagine, a teenage couple actually sleeping together and maybe having sex! No, we couldn't give the youth of Britain any fancy prurient ideas (who were shagging each other blind) we had to make a clean version for the BBC with the title and the final line of the chorus 'Let Me Be Beside You'. Well, it didn't matter, it was a flop and Deram dropped Bowie in favour of their other male artist who also played acoustic guitar who had some action on the radio with a little ditty called 'I Love My Dog' (or was it the other way around?) Cat Stevens. Floundering for much of the year with no label we made some live recordings for the John Peel show with the 3 previously titled songs plus 'When I'm Five' and a new song with a hit single in mind, 'London Bye, Ta-Ta'.

Now here is what actually happened. Eventually David got a new record deal from Philips UK and Mercury USA and all of a sudden it was GAME ON! We still had that brief from David Platz in our heads to stick to one style of music, even though our young man could've sung anything, but that wasn't to come for a few more years. I was producing a great band called Junior's Eyes who needed some gainful employment so I introduced David to them and everything went hunky dory in rehearsals. The band was led by the late Mick Wayne on guitar. David was the "Folk" and Junior's Eyes were the "Rock". We had most of the songs well rehearsed and ready to go. Then something happened.

Maybe it was a fortnight before we were to start the album when David played a demo to me of a new song he demoed at his manager's house, 'Space Oddity'! I thought, what's this, this isn't Folk Rock? Not only that, but to me, this very original songwriter was "channeling" Simon and Garfunkel and John Lennon very strongly, it was not like him to be like anyone else, totally out of his character. I also thought with all the activity from NASA with astronauts orbiting the Earth and maybe going to the Moon, this was an attempt to cash in. Yes, I thought these things and I thought it was just a novelty song. I was an idealistic American hippy, I used to take a lot of acid and this song just rubbed me the wrong way. David was not all that defensive about it. He was willing to drop the song except his manager played it to the label bosses and they loved it. He told me it was mandated that we should record that song, or the album was not going to be financed. It was still a singles world and I admitted that it would probably be a hit, but I argued that it wasn't his style and he'd never write a follow up. But, he was my friend and I didn't want to let him down.

Gus Dudgeon was a Decca recording engineer who now worked alongside me as a producer for Essex Music. We used Gus on our three Deram singles and I wrote string arrangements for Ralph McTell and Magna Carta when Gus was producing them. Gus heard the 'Space Oddity' demo and said I was mad to turn it down (Did I already say that I was an idealistic American hippy?). But the song had to be recorded and I happily let David and Gus get on with it. I offered the talents of Mick Wayne on guitar and a brilliant young keyboard player I was working with, Rick Wakeman. The rest is history, of course. When I heard Gus's brilliant production I took it all back. It was stunning. I got it. I was still certain it would be a one-off hit, but what the hell, if it puts David on the map it is worth it. I also thought I was to be fired. Gus knew David longer than I did, they had a working relationship before (the Deram album) and I would just "get me coat" and saunter out the side door. That's what I told David, but the next thing he said floored me. "Now that I've got that out of the way, let's get on with making the album." And so we did, at Trident Studios in St. Anne's Court, Soho, London.

'UNWASHED AND SOMEWHAT SLIGHTLY DAZED' – The joy of singing with a real rock band coaxed a very exuberant vocal performance. This was Junior's Eyes backing David on a classic Bo Diddley beat. The Hull contingent had already started its migration to London. John Cambridge became the drummer in the band and he suggested his mate Benny Marshall to play mouth harp for this song. The Hull connection is that they were all in a Hull band at various times called The Rats. The other two members who eventually joined the Bowie camp were, of course, Mick Ronson and Trevor Bolder. The next track, 'Don't Sit Down', was an excerpt from an outtake of this song. Again, the exuberance and camaraderie are certainly obvious. There are brass players on this track and I can't for the life of me remember who they are.

'LETTER TO HERMIONE' – This is a beautiful love song to the woman in his life at the time, Hermione. He had been singing this song live in his Arts Lab sets. Here he is joined by the effervescent style of Keith Christmas on acoustic guitar. David is playing his trusty 12-string.

'CYGNET COMMITTEE' – This has always been an anthem for its time. It is certainly not single material at over 9 minutes long, but a popular song in the Bowie legacy. It is a passionate amalgam of everything every young person was told to believe in and then critically questioned. The future is starkly defined by the words, "I want to live," and then, ultimately "Live". Again, Junior's Eyes are the band joined Rick Wakeman playing harpsichord and organ.

'JANINE' – Jaunty, cheeky, as in "Like a Polish wanderer I travel onwards to your land." Tim Renwick is on lead guitar, Terry Cox on drums, David on 12-string and kalimba and I played bass.

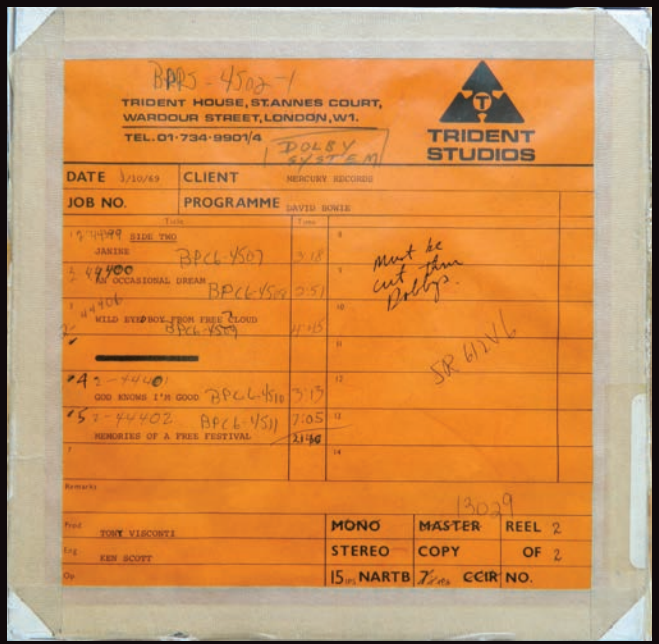
'AN OCCASIONAL DREAM' – I think this was the other "letter" to Hermione, a very romantic song. We can't remember the drummer's name on this, he was an older jazz musician and I don't know how we came to meet him. It could've been through an agency. He was a good drummer, but he counted off in a military squadron sergeant's voice (as in "hup-two-three-four") which set us giggling before one take and he knew we were laughing at him. Let us just say we never really bonded. I played bass and recorders along with Tim Renwick who also played the clarinet. It's lovely when you discover that a rock guitarist like Tim also studied "serious music" and could read off a written page. Tim also played guitar and David is on 12-string.

'WILD EYED BOY FROM FREECLOUD' – Gus Dudgeon recorded a quickie version of this with the short time left from the 'Space Oddity' session as a b-side. Paul Buckmaster, the talented arranger of 'Space Oddity', played a kind of freakout avant garde cello part to David's 12-string. I saw this as a disservice to such a great song, it needed to be done right. I don't know how I convinced the label to lash out on a 50-piece orchestra but we got them, and three hours time at Trident Studios to record it. When Gus heard it he adamantly said we had just overdubbed the orchestra on his production. I don't know how he thought that since his version and mine barely resemble each other in structure and tempo. This is why Paul Buckmaster was credited as cellist in the original liner notes, at Gus's insistence. With hand over heart I vow that my version was recorded from scratch. The set up was amazing. David was sat right in the middle of the orchestra with his 12-string and I was on a podium with an 11-page score I had written spread out on 3 or 4 music stands. Trident never recorded such a huge orchestra. David didn't sing live, he played the acoustic guitar - he was the rhythm section!!! There were many delays getting the performance onto tape as Trident had just installed a new 16-track tape machine the night before and didn't know how to line it up (as in tuning up the engine of a car) but they just got it up to speed in the end. We managed to get one take done before 1 PM, the end of the musician hire. To go overtime would cost the equivalent of £5,000 or £6,000 today. But it was a perfect take. It worked. We eventually took the track upstairs to Trident's mixing room where we overdubbed the vocal and the hand claps joined by our new friend from Hull, Mick Ronson, who came to London for a quick visit, and myself on bass.

'GOD KNOWS I'M GOOD' – I think this is the saddest song on the album, about a little old lady shoplifter who was simply hungry and treated as a criminal when discovered in the act. David is again joined by guitarist Keith Christmas.

'MEMORY OF A FREE FESTIVAL' – This was written as a homage to the Free Festival, organised by the Beckenham Arts Lab, which was held at Croydon Road Recreation Ground in Beckenham on 16th August, 1969. There were Arts Labs all over the UK around that time. I was there, it was a very moving event and the song portrays it beautifully. David plays what was considered a toy electric organ, a Rosedale, sold through Woolworths, but it had a beautiful sound. Marc Bolan bought one as well and used it on a song called 'Children Of Rarn'. It was only electric in the sense that a motor blew air past real miniature organ reeds, there was no circuitry inside. Junior's Eyes were back. We invited all our friends to sing in the end repetitive choir, many came from Beckenham. It was a blissfully chaotic session. If you were blindfolded and threw a doughnut across the room with ricochets you'd hit 15 hippies at any given angle. We recorded this as a single in between this album and 'The Man Who Sold The World'. The label wanted a single to follow up 'Space Oddity'. That was a hard act to follow, the best we could come up with was a very pretty song called 'The Prettiest Star', but it flopped. The label thought we could whip together a better version of 'Memory Of A Free Festival', and this time we had Mick Ronson on guitar and Woody Woodmansey on drums, along with Ralph Mace on Moog. That version is just wonderful, but again the follow up hit single continued to elude us.

As a novice producer at the time I seem to remember the music more than the technology. I was in the studio more often than in the control room. We used a variety of engineers including the co-owner of Trident Studios, Barry Sheffield, and Malcolm Toft who designed the Trident equipment. I left the sounds to whomever was assigned to us. To me the music was more important. This album will never go down in history for its sonic greatness. I think modern mastering can bring up the low end more, it's there on tape. We used to mix on gigantic Tannoy speakers at Trident that put out much more bass than anyone had at home. I always felt like too much bass was audible in the control room. I can't remember dates, those diaries are long gone but I clearly remember the musicians involved, their enthusiasm and smiling faces. I remember David full of excitement and having a strong belief in himself and his genius songs. I shared that with him. — Tony Visconti, May 2015.



THE MAN WHO SOLD THE WORLD [U.S.]

Released on Mercury SR 61325 in the U.S. on 4th November, 1970.

THE MAN WHO SOLD THE WORLD [U.K.]

Released on Mercury 6338 041 in the U.K. on 10th April, 1971.

1. THE WIDTH OF A CIRCLE
2. ALL THE MADMEN
3. BLACK COUNTRY ROCK
4. AFTER ALL

5. RUNNING GUN BLUES
6. SAVIOUR MACHINE
7. SHE SHOOK ME COLD
8. THE MAN WHO SOLD THE WORLD
9. THE SUPERMEN

— All songs written by **David Bowie** *—*

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All tracks produced by Tony Visconti.
Remixed by Tony Visconti *at* Trident Studios.
Engineered by Ken Scott, Gerald Chevin *and* Eddie Offord.
Recorded at Trident *and* Advision Studios.

Musicians

David Bowie — *vocal, guitar, Stylophone, harmonica.*
Mick Ronson — *guitar, vocal, Moog synthesiser, recorder.*
Mick Woodmansey — *drums.*
Tony Visconti — *electric bass, piano, recorder.*
Ralph Mace — *Moog synthesiser.*

Album designed and photographed by Keef.
U.S. cover artwork by Michael J. Weller.

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This happens to be one of my favourite albums by David Bowie. It is dark and foreboding, heavy, no love songs, nothing really cute about it. We began a running joke with the commencement of this album with, "Let's make this our Sgt. Pepper". What we were implying is that we were really going to for it, no compromise, no search for the Holy Grail of Pop, the No. 1 single. If it comes, it comes.

Meeting Mick Ronson was very fortuitous, as we were involved in a casual link to a certain group of rock musicians from Hull, in Yorkshire, England. There was no shortage of London musicians, Soho pubs had them spilling out into the streets. Our drummer, John Cambridge, introduced us to his former band mate. He was a fan of Jeff Beck and so were we. We wanted to make a formidable rock album and he was just perfect. Unfortunately for John, Mick Ronson recommended another drummer who also played in his band, The Rats, Mick (Woody) Woodmansey. The stage was then set for 'The Man Who Sold The World'. Ronson told me I had to emulate Jack Bruce, his favourite bass player. I took his advice and did just that. As a student of Beethoven, who wrote the coolest lead bass and cello parts, I got it, I completely got it.

We had no money to put up Mick and Woody but David and I shared a large Victorian flat in Beckenham, called Haddon Hall. There was also a gallery on the next floor, that, and three mattresses on the floor served as open bedrooms for Woody, Mick and an Australian roadie we picked up along the way, Roger. We cleaned out the wine cellar and stuck egg crates on the wall (which do not make a room sound proof, they just make it look like that) and we commenced to practice long and hard. The furnishings were stark and we only had a small black and white television for entertainment, there wasn't really much more to do except for band practice.

Mick came with his 100 watt Marshall stack with three knobs, volume, treble and bass, turned up to 10. Mick hardly touched those knobs. If he wanted to play quieter he just turned down the volume on his black Les Paul. His one effect was a wah-wah that he often used in stationary positions as a unique tonal filter. I acquired a 200 WEM bass stack with two 18" speakers and I soon became accustomed to playing at 10 (you realise that 11 is fiction, right?). David played his acoustic 12-string but often played my Fender Strat in rehearsals (which I traded for my Jazzmaster with Tommy Evans of Badfinger). Woody had quite a large kit and he played at 10 too. This was very exciting. Our last album was based on Folk Rock and within a year we were playing Heavy Metal, almost.

This was the first of many albums for which David did not have finished lyrics or even a song title. The emphasis was more on sound and attitude this time. Most songs had working titles, like 'Running Gun Blues' was called 'Cyclops'. We were okay with this as a band, but as a producer I was getting some vocals recorded only at the last possible minute, this was often minutes before the final mix, a more than slightly tense situation.

We were given a budget for six weeks in the studio and we booked Trident in St. Anne's Court, Soho. We also recorded in Advision Studios in Gosfield Street, not far from Oxford Circus, London, probably due to Trident being booked on days we wanted.

'THE WIDTH OF A CIRCLE' – This was one of the earliest songs and we already played it out live. One gig was in Hounslow at an Arts Lab run by Dave Cousins of The Strawbs. The boogie section hadn't been written yet ("He swallowed his pride and puckered his lips..."). That happened as a jam in the studio. The drums were usually placed in the middle of the room and Mick and I were on either side of them. David was in an isolation booth playing his acoustic guitar, otherwise you would never hear it over the racket we were making. We recorded live, no click tracks. It didn't take too long to record, we knew this song well and the jam came together easily although David had to write lyrics for it later. We used backwards reverb in the intro on Mick's guitar, he's on the left but the backwards reverb is very audible on the right. The backwards reverb returns again for the dramatic interlude between part one and part three. I have a little bass solo in that section. (Backwards reverb comes before the actual sound, it's very tricky to do.)

'ALL THE MADMEN' – A dramatic intro with Arabic/Andalusian semi-tone chords played by David. I volume-knobbed high bass string notes to add mystery. Woody does brilliant bell cymbal work then Mick and I play recorder parts channeling Bartok on instruments not really made to be playing such music. This is one of my favourite tracks because it just grows and grows. It is in a Bolero 6/8 time; the instrumental is played with a jazz bolero feeling, something I imported from the New York jazz scene and showed to Woody and Mick. Then there is the eerie short breakdown soliloquy for three voices. The lovely Moog synthesizer parts were written by Mick Ronson and played by keyboard virtuoso Ralph Mace, the head of the Classical Music department at Philips Records. Suddenly the band drops back in and the Bartok recorders reappear with David singing another verse. After that we tear into the jazz bolero and rock very hard. The song's themes are recapitulated with more Moog work by Ralph Mace, it's all quite frenzied and mad. Finally the round and round ending comes with various vocal parts coming in as counter melodies plus the immortal words, "Zane, Zane, Zane, Ouvre le Chien", which means "Zane, open the dog" in English. What does that mean? I'll leave it to your imagination, although it has been analyzed many times. This track is sensational in every way, a 5 minute and 40 second symphonette.

'BLACK COUNTRY ROCK' – We jammed on this one over and over until it had a form. We didn't know how to describe it. It was funky, it had twang and it rocked! We dubbed it Black Country Rock. The lyrics came later and the description became the subject of the song. This was so much fun to play. I love David's nod to Marc Bolan singing the last chorus.

'AFTER ALL' – So beautiful. This would've been a stand alone song if David was performing solo in an Arts Lab, but we did our best to make it very much part of this album with a very trippy interpretation. I always saw the theme as a plea for peace, a hand held out to the older generation that didn't quite understand or approve of what we youngsters were on about. It's a song of gentle persuasion and all the sonic beauty is very seductive. Mick's beautiful mandolin part played on 12-string really sweetens it up. Woody plays delicate bell cymbal work throughout. I'm playing four different basses including my bowed Ampeg Baby Bass on the second verse. The Stylophone makes its return on this track, and those back up vocals singing "Oh by jingo" were recorded at various speeds to create children's voices and very grown up voices. The circus instrumental section featuring the drunken trombone (played on Moog by Ralph Mace) could be from a French avant garde film by Cocteau.

'RUNNING GUN BLUES' – A simple song in three keys, but nothing is simple about a Bowie song. Basically it's a protest song. I love Mick's bottleneck solo. The buzzy Moog is all over the place here. The ending is a sort of a play on the Overture of 1812 with cannon fire generated by the Moog. It was lots of fun to play.

'THE SAVIOUR MACHINE' – We played a jazz bolero in 'All The Madmen' and in this song we play a jazz waltz beat, with a little nod to Dave Brubeck. Again, the Moog playing is amazing, emulating symphonic instruments, a high Bach trumpet solo, a piccolo and French horns. We were very much influenced by the Walter Carlos album 'Switched On Bach' (Walter now Wendy) a brilliant party piece that displayed what a Moog in the right hands could do. By the way, the trumpet and guitar melody in the instrumental is a melody David wrote a couple of years earlier when he was in a folk trio called Feathers. It was a vocal line in a song called 'Ching-A-Ling'.

'SHE SHOOK ME COLD' – Ronson made me do it. He kept telling me to push the bass up higher in the mix. I must admit we were a damn good power trio. Thanks to David's wonderful melody and especially the dynamic chord changes, this song instantly sounded like a heavy metal rock classic, but with better chords. We played at a deafening volume in Advision Studios. I wore headphones to keep the sound out!

'THE MAN WHO SOLD THE WORLD' – No, Billy Joe, Kurt Cobain did not write this song. It is haunting, eerie and simple. We couldn't bear to leave it too simple so David's double track vocal was tape phased, not an easy task because you need at least one track free to pull off this stunt. For economic reasons this was the only song recorded on 8-track (all the rest were record on 16-track). We could've said, "Oh forget it, it's too hard to do", but we persevered with engineer Eddie Offord. Once we were satisfied with the intensity of the phasing we had the daunting task of flying it back

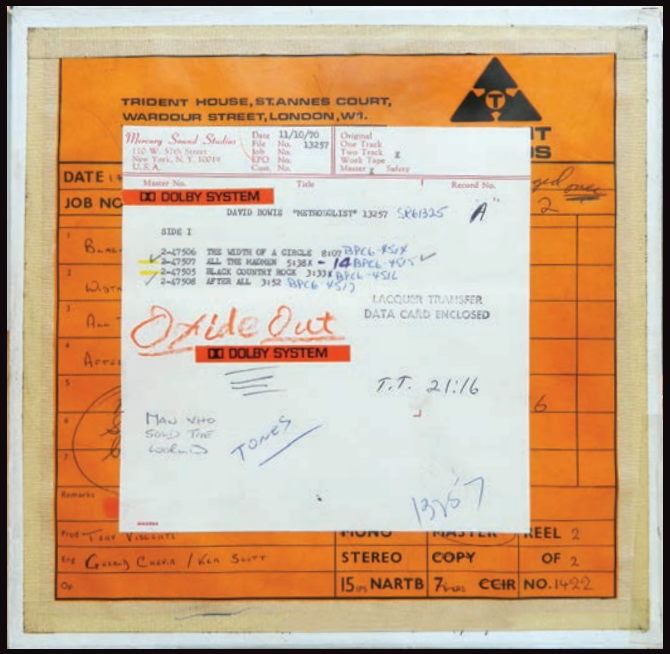
onto the master tape and there were wasn't a spare track. We had to erase the master, unphased lead vocals to dub back on the phased lead vocal. No easy task. The trial and error wax pencil markings on the tape and the critical timing it took to hit the play button at the right moment was nerve wracking. It took something like 25 tries in each verse and there was no going back since the lead vocal was wiped the on the first try. It eventually worked, obviously. This was also the first time Woody had ever seen or played a guiro, the scratchy percussion instrument. Mick's iconic guitar part is instantly identifiable. I bowed my Ampeg Baby Bass on the upward scales of the choruses. Again we created a counterpoint backing vocal ending in the round and round part of the ending.

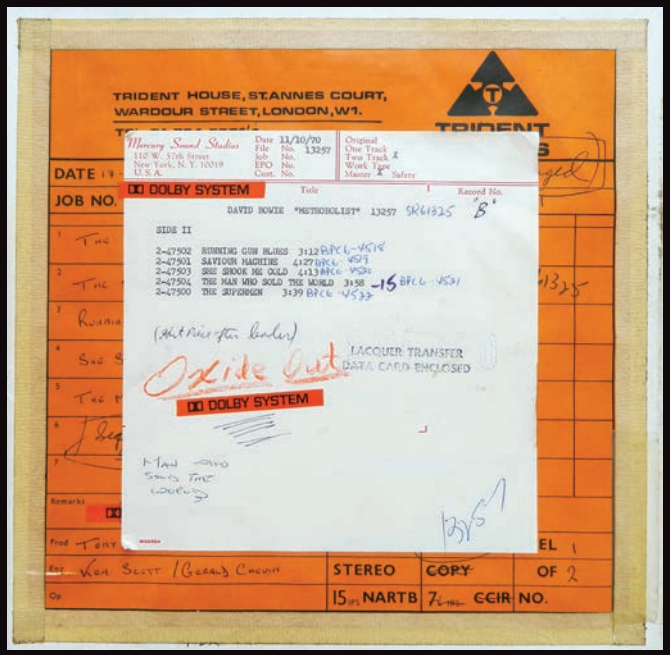
'THE SUPERMEN' – I definitely remember doing this at Trident, it was the last song recorded. Woody was also whompping those timpani drums, another first for him. The backing vocals were really fun to do, they were sung by Mick, David and me, a kind of precursor to Queen's backing vocals. Do I detect some throat singing in there? Hmm. I love the instrumental. Mick's harmonized guitars sound sweet and powerful. He certainly arranged that section.

As with the 'David Bowie (a.k.a. Space Oddity)' album, I was more involved with making the music rather than working the console. I did mix the album, however. It was recorded, probably, in equal parts in both Trident and Advision Studios. Ken Scott is the only credited engineer, although I am almost certain it was Eddie Offord who worked with us at Advision. Both studios had built their own prioritized consoles, Trident had their own brand designed by Malcolm Toft and Advision also built their own desk too, and I believe that Gerald Chevin, a fine engineer in his own right, had something to do with that. It is obvious that a lot of close mic'ing was used as there is hardly any room ambience in the mixes.

Making this album was such a treat for all of us. We felt we were going to change the world with this music. It is one of David Bowie's finest hours as a songwriter. It is a complicated piece of music with some styles he rarely returned to. 'Hunky Dory' was a singer/songwriter album, more personal, and after that Glam Rock happened and Bowie's take on that was by far the best. 'The Man Who Sold The World' is dark and deep. If we had the finance to tour this, it could have been a different course for David. Sadly, the band broke up after the album was made. I went on to work with T.Rex, Mick and Woody went back to Hull and didn't return to David's camp until the making of 'Hunky Dory' and that led to the amazing 'Ziggy Stardust' period. On a more pleasant note, Woody and I reunited in 2014 and played four shows in the UK featuring this album, the first time it had been played live in its entirety by two members of the original line up. It was an ecstatic experience playing four shows to a wildly receptive audience in each city. As of this writing, we are going to take 'The Man Who Sold The World' on tour in 2015 with 14 shows in the UK and 4 shows in Japan. — Tony Visconti, May 2015.

TONY VISCONTI ON RECORDING THE MAN WHO SOLD THE WORLD





HUNKY DORY

Released on RCA SF 8244 on 17th December, 1971.

1. CHANGES
2. OH! YOU PRETTY THINGS
3. EIGHT LINE POEM
4. LIFE ON MARS?
5. KOOKS
6. QUICKSAND

7. FILL YOUR HEART
8. ANDY WARHOL
9. SONG FOR BOB DYLAN
10. QUEEN BITCH
11. THE BEWLAY BROTHERS

— All songs written by **David Bowie** *except*
'Fill Your Heart' *written by* **Biff Rose** *and* **Paul Williams.** *—*

All songs published by: North America - Tintoretto Music (BMI)
administered by RZO Music, Inc., Screen Gems-EMI Music, Inc.
(BMI) o/b/o EMI Music Publishing Ltd., Chrysalis Songs (BMI).
Rest of World - Tintoretto Music / RZO Music Ltd.,
EMI Music Publishing Ltd., Chrysalis Music Ltd. except
'Fill Your Heart' *published by: North America - Irving Music, Inc. (BMI).*
Rest of World - Rondor Music Ltd.

Produced by Ken Scott (assisted by The Actor).
Recorded at Ken Scott *at* Trident Studios, London.

Musicians

David Bowie — *vocal, guitar, piano, alto and tenor sax, phased piano.*
Mick Ronson — *guitar, vocal, Mellotron.*
Trevor Bolder — *bass, trumpet.*
Woody Woodmansey — *drums, brushes.*
Rick Wakeman — *piano.*
Ken Scott — *ARP synthesiser, spoken introduction to* 'Andy Warhol'.

String ensemble on 'Changes', 'Life On Mars?', 'Kooks', 'Quicksand', 'Fill Your Heart' *arranged by* **Mick Ronson.**

Photography by Brian Ward.
Painting by Terry Pastor *at Main Artery.*

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It was July 1971, David and I had already worked together several times at Trident Studios and so that was the studio of choice for this next set of recordings. A logical decision as Trident was my home base at this time and, as David and I were both cutting our teeth as co-producers, it made sense to work where we were both completely comfortable.

The recordings, eventually released as 'Hunky Dory', were recorded on a 3M M56 2" 16 track. The mixing console was a Sound Techniques 20 in 16 out desk and the monitors were 4 Tannoy Red speakers housed in Lockwood cabinets.

There was no preconceived idea about how it should sound other than the best it could be. I used microphones that I had grown completely accustomed to, most of which I still use today, and we always made sure that the sound was right in the studio first, therefore I didn't have to do too much up in the control room.

On Woody Woodmansey's drums it was an AKG D12 on bass drum, with the front head off and the mic close to where the beater hits. Neumann U67s on toms and a Sony C38 on snare, all as close as I could get them to the drum angled to the centre of the head. Overheads were probably STC, now Coles, 4038s. I wasn't into cymbals at this point so tended to use these sparingly.

For Trevor Boulder I used mostly direct inject (DI) and if any amp sound was needed it would have been through a Neumann U67.

Mick Ronson's electric guitar was a Neumann U67 about a foot away from his Marshall amp and acoustic guitars, both David's and Mick's, were recorded using AKG C12a's.

The acoustic piano, played by the inimitable Rick Wakeman, was Trident's amazing Bechstein grand built in 1898. For this I used a Neumann KM56 on the high end and yet another U67 for the low end. And last, but certainly not least, David's vocals, probably a C12a. It must be noted that most of the vocals are one take from beginning to end, often the first take, with no auto-tune or time correction. They are all TRUE live performances.

I EQ'd to tape using only the board EQ and compressed/limited using either one of the 2 Teletronix LA3A limiters or the Universal Audio 175 B.

All the mixes were done in the mix room using Trident's original Sound Techniques 20 in 8 out desk and the mix down machine was a Studer C37 running at 15 i.p.s. with Dolbys. Much like the studio, the outboard gear was limited. We had two EMT140 plates for reverb, 2 Teletronix LA3A limiters, 2 UREI 1176's, 1 Universal Audio 175 B and 6 Astronic A1671 graphic equalisers. Oh yes, 1 Countryman 967 phase box as well.

I think that 'CHANGES' was the first mix I did and it set a way of working that I continued for many years. Up to this point, as "just" engineer, I'd been used to several hands helping with a mix, but not now. David rarely showed up to mixes so that just left me and sometimes my assistant engineer to deal with everything. I wanted sounds to vary throughout but there weren't enough hands to deal with it, thus I started to mix in short planned sections.

As an example, I envisaged Rick's piano being brighter and thinner during the choruses so I set about mixing the first verse and once happy with that I'd put it to one side and then make the changes I heard, mIx the chorus, and once happy with it I'd edit that onto the verse, make sure the edit worked and then reset everything for the next verse. This continued until the song had been completed.

'OH! YOU PRETTY THINGS' – The reverb on the claps was accomplished by delaying the echo send via another C37 with vari-speed on it.

'EIGHT LINE POEM' – The phasing on the piano is the Countryman and Ronno's electric guitar was recorded through a DI.

'LIFE ON MARS?' – There is a quick single repeat on the entire drum kit throughout the song. The ending? Ah yes, that strange ending with the piano coming back in and strange goings on as it fades out. Unfortunately that's way too long a story to put in here!

'KOOKS' – The intro is something through a ring modulator, I unfortunately don't remember exactly what.

'QUICKSAND' – I really put David through the ringer on this one. Five complete acoustic guitar tracks one after the other and then I set about editing them for dramatic effect. Then there's Rick Wakeman's Mellotron recorded through a DI.

'FILL YOUR HEART' – Not much to say about this other than yet another great Ronno orchestral arrangement. Brass: 4048s. Saxes: U67s. Violins & violas: U67s and Celli: C12a's.

The lead into 'Andy Warhol' was set up using five individual repeat echoes on David's last sax note and the synth underneath was just something I got up on Trident's ARP 2500. The talking was the exchange between David and I leading into the first take of AW and was edited onto the final master take, which was something like take 4 or 5.

'ANDY WARHOL' – We weren't above trying anything to get the right effect and so we recorded the claps in the small studio

‘SONG FOR BOB DYLAN’ – The only thing I can think to say about this is that I used some room mic on Ronno’s guitar.

‘QUEEN BITCH’ – Nothing special from my end, just four guys playing and singing their arses off.

‘THE BEWLAY BROTHERS’ – Let’s see, there’s a piano through a Leslie cabinet, some backwards guitar from Ronno and the end chorus is a multitude of vari-speeded voices, you can even hear the Laughing Gnome in there! I loved David’s main vocal on this, right in your face and dry, which is how I kept it almost the whole time, but for a slightly different spatial effect I put a lot of reverb on his low verse vocal which set it back in the mix and at a distance from his lead. — Ken Scott, May 2015.

KEN SCOTT ON RECORDING HUNKY DORY

TRIDENT HOUSE, STANNES COURT, WARDOUR STREET, LONDON, W1.
TEL. 01-734-9901/4
TRIDENT STUDIOS
HUNKY DORY
DATE 20.8.71. CLIENT GEM PRODUCTIONS Side One
JOB NO. PROGRAMME DAVID BOWIE APRS-5947
1 CHANGES. APC6-5949 2:32 3:34
2 OH YOU PRETTY THINGS. APC6-5950 3:11
2a LINE POEM. APC6-5951 2:58 20 Pause
3 LIFE ON MARS. APC6-5952 3:45 TELEPHONE & VOICES ENDS
4 LOOKS. APC6-5953 2:45 DOLBY SYSTEM
5 QUICKSAND. APC6-5954 5:03
Prod KEN SCOTT AND DAVID BOWIE Eng KEN SCOTT Op
MONO STEREO 15 IPS NARTB MASTER COPY 7" CCIR REEL 1 OF 2 NO. 2924

TRIDENT HOUSE, STANNES COURT, WARDOUR STREET, LONDON, W1.
TEL. 01-734-9901/4
TRIDENT STUDIOS
HUNKY DORY
DATE 20.8.71. CLIENT GEM PRODUCTIONS. Side Two
JOB NO. PROGRAMME DAVID BOWIE. APRS-5948
1 FILL YOUR HEART. APC6-5955
1a ANDY WARHOL. APC6-5956
2 SONG FOR BOB DYLAN. APC6-5957 4:10
3 QUEEN BITCH. APC6-5958 3:14 DOLBY SYSTEM
4 THE BEWLAY BROTHERS. APC6-5959 5:21
Prod KEN SCOTT AND DAVID BOWIE Eng KEN SCOTT. Op
MONO STEREO 15 IPS NARTB MASTER COPY 7" CCIR REEL 2 OF 2 NO. 2925

THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS

Released on RCA SF 8287 (U.K.) / RCA LSP 4702 (U.S.) on 16th June, 1972.

1. FIVE YEARS
2. SOUL LOVE
3. MOONAGE DAYDREAM
4. STARMAN
5. IT AIN'T EASY

6. LADY STARDUST
7. STAR
8. HANG ON TO YOURSELF
9. ZIGGY STARDUST
10. SUFFRAGETTE CITY
11. ROCK 'N' ROLL SUICIDE

— All songs written by **David Bowie** *except*
'It Ain't Easy' *written by* **Ron Davies.** *—*

All songs published by: North America - Tintoretto Music (BMI) administered by RZO Music, Inc., Screen Gems-EMI Music, Inc. (BMI) o/b/o EMI Music Publishing Ltd., Chrysalis Songs (BMI). Rest of World - Tintoretto Music/RZO Music Ltd., EMI Music Publishing Ltd., Chrysalis Music Ltd. except 'It Ain't Easy' *published by: North America - Irving Music, Inc. (BMI). Rest of World - Rondor Music Ltd.*

Produced by David Bowie *and* Ken Scott.
Recorded at Trident Studios, London.
Arrangements by David Bowie *and* Mick Ronson.

Musicians

David Bowie — *vocal, guitar, saxophone.*
Mick Ronson — *guitar, piano, vocal, Mellotron, ARP synthesiser.*
Trevor Bolder — *bass.*
Woody Woodmansey — *drums, percussion.*
Rick Wakeman — *harpsichord on* 'It Ain't Easy'.
Dana Gillespie — *backing vocal on* 'It Ain't Easy'.

Session orchestra on 'Five Years', Moonage Daydream',
'Starman' *and* 'Rock 'n' Roll Suicide'.

Front and back cover photography by Brian Ward.
Front and back cover artwork by Terry Pastor *at Main Artery.*

A GEM Production.

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Most of the ‘Ziggy Stardust’ project happened very soon after we had recorded ‘Hunky Dory’, even before David was actually signed to a label. Once again everything was recorded at Trident Studios, in the heart of London’s Soho area.

The only discussion about the album was that David wanted it to be more rock and roll, which for me meant very little change, as far as I was concerned it came down more to the attitude of Trevor, Woody, Ronno and David. The same kind of attitude as they had when we recorded ‘Queen Bitch’ for ‘Hunky Dory’.

I did change the drum sound slightly. Woody had made mention that he thought the drums on ‘Hunky Dory’ had sounded like Corn Flakes boxes and so, before he arrived for the first session, I had my assistant engineer go and buy a bunch of different sized boxes of Corn Flakes and the roadie and I set those up as the drum kit. They sounded nothing like the drums on ‘Hunky Dory’ and, having proved my point, we set up the real kit. However, I did have Woody take off a little of the dampening to get a slightly liver sound.

The mics were all the same and away we went.

‘FIVE YEARS’ – If you listen very carefully at the end as the orchestra dies out you can hear reverb on Woody’s drums. I actually kept the drums completely dry throughout, but back when this was recorded, the orchestras refused to wear headphones and so we had to feed them the track through large speakers. If it was loud enough for the musicians to hear it was certainly loud enough to be picked up on the mics, therefore that brief moment of reverb on Woody comes from the reverb on the orchestra.

So many first takes on this track. Ronno’s two ending guitars, one take each. David’s vocal, first take beginning to end. Well if I’m to be totally honest we did have to punch for four words, “We’ve got five years”. We had to do that because by the end of the take David was bawling his eyes out. He put so much into that vocal performance he was sobbing and just once those four words were completely incomprehensible and so we re-did them. Not bad eh?

‘SOUL LOVE’ – Not really much to say about this as there is very little unusual about any of the recording.

‘MOONAGE DAYDREAM’ – Where does one begin with this one? I suppose at the solo. David had always liked a sound on a 1960 record entitled ‘Sho’ Know A Lot About Love’. It was the ‘b’ side of a number one single by the Hollywood Argyles, ‘Alley-Oop’, and the sound comprised of a baritone sax and a flute playing the same line. David liked it so much he had to use it somewhere and this was the song. The solo isn’t quite the same as the original because it’s a baritone sax and a recorder, but it works.

Ronno’s guitar solo, do I really have to tell you how many, or should I say how few, takes it took? An effect I tend to use a lot is to play with the amount of reverb on a guitar solo. When its low notes I keep it fairly dry and as it gets higher I try and make it soar into space by adding more reverb. This is a classic example of that technique.

Another of Mr Ronson’s wonderful orchestral arrangements and as the ending madness begins I phased the strings, using the Countryman 967, just to add even more other worldliness.

‘STARMAN’ – In the original running order a cover of Chuck Berry’s ‘(A)Round And (A)Round’ was here. It was replaced because RCA said they heard no single on the album and so we went back into Trident on 4th February 1972 and with take 11 we had this, the single that started it all.

There are probably two things worth mentioning about this. Firstly, the really bad edit where Woody comes in. I used a lot of reverb on the rhythm acoustic guitar for the intro but I edited on the drum fill instead of the downbeat and so the reverb cuts off early. I’m sure that stopped it selling a lot of copies.

The other thing is a mystery to me and it concerns the “morse code” sections leading into each chorus. The overall sound was a piano and two guitars, an octave apart and then all put through the Countryman phaser. There are two different versions of this part, one much louder than the other. I have no recollection of doing two different versions and so have no idea why two versions were done nor which was the original!

‘IT AIN’T EASY’ – A track recorded for ‘Hunky Dory’ but not used. Rick Wakeman is on harpsichord.

‘LADY STARDUST’ – Bass, drums, acoustic guitar, the Trident piano and the vocal talents of David Bowie. It doesn’t get much simpler.

‘STAR’ – Just another straightforward rocker. The thing that strikes me is that all David’s backing vocals are actually performed where they are meant to be. Completely unlike today, wherein they are sung once and then flown/pasted in all the other places.

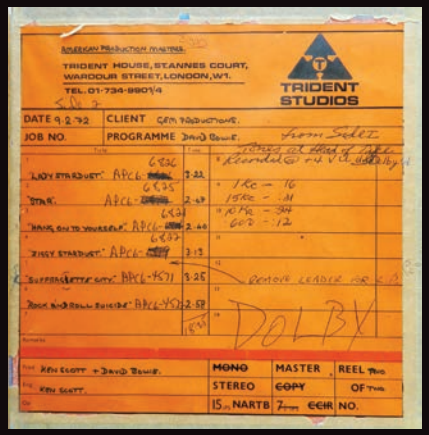
‘HANG ON TO YOURSELF’ – Listening to this reminds how I really disliked cymbals during this period and would tend to use David’s acoustic guitar more than Woody’s hi-hat to push it along.

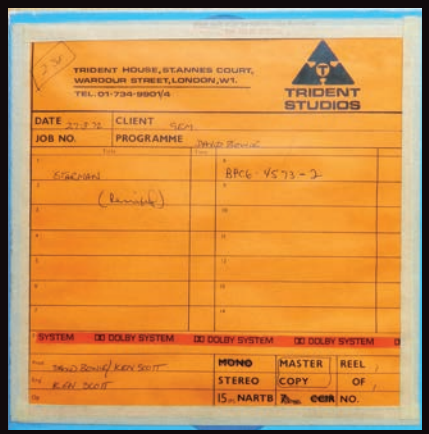
‘ZIGGY STARDUST’ – To me this track shows off the importance of Ronno and his unique guitar sound. It’s his usual Les Paul through a Marshall amp, but his sound came from his pedal. He didn’t need a massive array like so many players today, just a Cry Baby wah-wah which he’d start with completely open and slowly push the pedal down until we obtained just the right sound and he wouldn’t touch it again until the next song or part.

‘SUFFRAGETTE CITY’ – “And David himself supplying those huge blaring baritone saxes” according to American DJ Redbeard during a radio interview with David. Not exactly. We’d basically finished the song but it felt as if it needed something else, so I sent the assistant engineer upstairs to bring down the rather large ARP 2500. I messed around and came up with a sound, Ronno played the parts and there you have the blaring ARP synth.

‘ROCK ’N’ ROLL SUICIDE’ – The only track with a completely planned punch for David’s vocal. We needed two distinct vocal sounds for this song, very up close and controlled and then David blasting. We set the level for David to sing quietly and really close to the mic, then recorded the first take of the first three verses and stopped. David stepped back a little, I got a new level setting, we recorded until the song’s end and that’s the performance you hear. — Ken Scott, May 2015.

KEN SCOTT ON RECORDING THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS





ALADDIN SANE

Released on RCA RS 1001 (U.K.) / RCA LSP 4852 (U.S.) on 13th April, 1973.

1. WATCH THAT MAN (NEW YORK)
2. ALADDIN SANE (1913-1938-197?) (R.H.M.S "ELLINIS")
3. DRIVE-IN SATURDAY (SEATTLE – PHOENIX)
4. PANIC IN DETROIT (DETROIT)
5. CRACKED ACTOR (LOS ANGELES)

6. TIME (NEW ORLEANS)
7. THE PRETTIEST STAR (GLOUCESTER ROAD)
8. LET'S SPEND THE NIGHT TOGETHER
9. THE JEAN GENIE (DETROIT AND NEW YORK)
10. LADY GRINNING SOUL (LONDON)

— All songs written by **David Bowie** *except*
'Let's Spend The Night Together' *written by* **Mick Jagger** *and* **Keith Richards.** —

All songs published by: North America - Tintoretto Music (BMI) administered by RZO Music, Inc., Screen Gems-EMI Music, Inc. (BMI) o/b/o EMI Music Publishing Ltd., Chrysalis Songs (BMI). Rest of World - Tintoretto Music/RZO Music Ltd., EMI Music Publishing Ltd., Chrysalis Music Ltd. except
'Let's Spend The Night Together' *published by: North America - Gideon Music Inc., ABKCO Music Inc. (BMI). Rest of World - Westminster Music Ltd., ABCKO Music Ltd.* 'The Prettiest Star' *published by: North America - Carlin Music Ltd. Rest of World - Carlin Music Corp.*

Produced by David Bowie *and* Ken Scott.
Mixed by Ken Scott *and* Mick Ronson.
Engineered by Ken Scott *and* Mike Moran.
Arranged by David Bowie *and* Mick Ronson.

'The Jean Genie' *and* 'The Prettiest Star' *recorded at* RCA Studios, New York.
'Drive-In Saturday' *recorded at* RCA Studios, Nashville.
All other tracks recorded at Trident Studios, London.

Musicians

David Bowie — *vocal, guitar, harmonica, saxophone, Moog synthesiser.*
Mick Ronson — *guitar, piano, vocals.*
Trevor Bolder — *bass.*
Woody Woodmansey — *drums.*
Mike Garson — *piano.*
Ken Fordham — *saxophone, flute.*
Brian 'Bux' Wilshaw — *tenor sax, flute.*
G. A. MacCormack — *percussion on* 'Panic In Detroit'.
Backing vocals on 'Watch That Man' *and* 'Panic In Detroit' — **Juanita 'Honey' Franklin**, **Linda Lewis** *and* **G. A. MacCormack.**
Backing vocal on 'Lady Grinning Soul' — **Juanita 'Honey' Franklin.**

Cover design by Duffy *and* Celia Philo *at* Duffy Design Concepts.
Make-up by Pierre Laroche.

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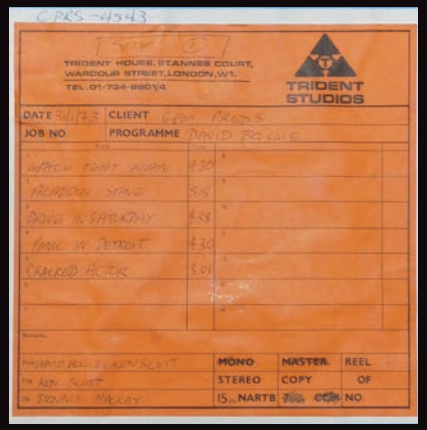
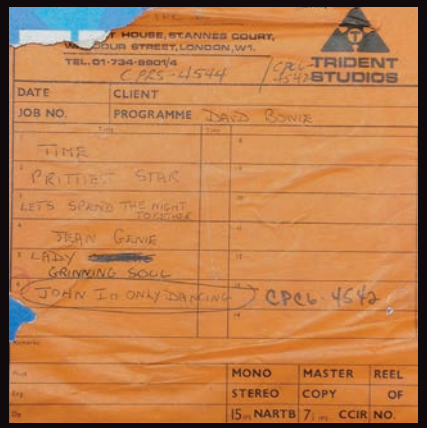
KEN SCOTT ON RECORDING ALADDIN SANE





Following the success of 'Hunky Dory', 'Ziggy' and the other little album we worked on, 'Transformer', David wanted to work in the U.S.A., well that and RCA were demanding another single, so mid tour he went into RCA Studios in New York and recorded 'The Jean Genie'. He enjoyed the experience so much once the U.S. tour ended he wanted to do more recording there. Once again back in RCA Studios we started work in a slightly different way. At that time the studio was heavily unionized and I was not allowed to touch anything on the recording console except for the talkback button. I had to sit next to Mike Moran, the RCA engineer, and instruct him as to what I was looking for. A process I hate because, as an engineer, I can get what I'm after very quickly and move on to thinking about the music. For me this process of telling someone else slows things down and I find myself concentrating too much about the sound.

For the tracks recorded in New York, Mike used his choice of microphones, none of which I can remember, but after our short foray into American recording, which led to 4 unfinished recordings, we returned to Trident. For these sessions I used my standard mics.

'WATCH THAT MAN' – Recorded entirely at Trident. This track I describe as my biggest mistake. When it came to mixing, the whole thing felt more powerful if David's vocal was mixed back in the track, more like one of the instruments. Well his management saw it differently and asked me to remix it with David higher, which I did. A couple of days later I get the word back that they preferred the first mix. Move on a couple more days and I get a call from RCA with the same request, so in I go again. Please remember, this was before any form of automated mixing and so each mix was starting from scratch. Once again, after a few days the word came back from RCA that the original was best. Vindicated back then, but now I HATE the mix, David should be louder.

'ALADDIN SANE' – One of those very simple recordings. Just some reverse echo on the snare and then playing with the reverb on David's vocals. Everything else is from the players. That amazing piano by Mike Garson, a memorable WTF moment.

'DRIVE-IN SATURDAY' – Most of the recording of this was done at RCA, just a little at Trident. This was a difficult song to mix. Several tracks had multiple things recorded on them which always complicates matters and there are lots of little elements, all needing their own space.

'PANIC IN DETROIT' – This track is unusual in two ways. This is the first time David had not done backing vocals himself, he preferred to use the always lovely and talented Linda Lewis and Juanita Franklin. The other is the phasing on the drums. I don't remember specifically but I think that, as opposed to using the Countryman phaser, we set up tape phasing just like we used to use at Abbey Road.

'CRACKED ACTOR' – The only word that comes to my mind with this track is "nasty", just the way we wanted it. From Ronno's guitars to David's harmonica through a Marshall amp.

'TIME' – Did I have fun with reverbs on this. From the delayed short reverb on David's vocal and Woody's drums, to killing it on the three "You"s to bring David more up close and personal in the second verse, followed by Ronno's guitar moving backwards and forwards through adding and subtracting reverb. Great fun and what a performance from everyone.

'THE PRETTIEST STAR' – One of the others recorded mostly in RCA New York. Nothing really special about the recording or mixing. Just lots of backing vocals and saxes. David worked his butt off on this one.

'LET'S SPEND THE NIGHT TOGETHER' – You either love it or you hate it, I'm of the former. Just a fun version of the song. Nothing special done in either the recording or mixing.

'THE JEAN GENIE' – It can't get any simpler than this. Just let the guys go!

'LADY GRINNING SOUL' – One of the only mix sessions David attended. His vocal is through the Countryman phaser but just left in one spot, just like Ronno and his Crybaby. And of course there's the amazing Trident piano played brilliantly by Mr. Garson.
— Ken Scott, May 2015.

PINUPS

Released on RCA RS 1003 (U.K.) / RCA APL1-0291 (U.S.) on 19th October, 1973.

1. ROSALYN
2. HERE COMES THE NIGHT
3. I WISH YOU WOULD
4. SEE EMILY PLAY
5. EVERYTHING'S ALRIGHT
6. I CAN'T EXPLAIN
7. FRIDAY ON MY MIND
8. SORROW
9. DON'T BRING ME DOWN
10. SHAPES OF THINGS
11. ANYWAY, ANYHOW, ANYWHERE
12. WHERE HAVE ALL THE GOOD TIMES GONE

'Rosalyn' *written by* Jimmy Duncan *and* Bill Farley. *Published by: North America - Unichappell Music, Inc. (BMI). Rest of World - Francis Day & Hunter Ltd.* 'Here Comes the Night' *written by* Bert Berns. *Published by: North America - Sloopy II Music (BMI). Rest of World - EMI Music Publishing Ltd.* 'I Wish You Would' *written by* Billy Boy Arnold. *Published by: North America - Conrad Music (BMI). Rest of World - Arc Music Corp.* 'See Emily Play' *written by* Syd Barrett. *Published by: North America - TRO-Essex Music International, Inc. (ASCAP). Rest of World - Westminster Music Ltd.* 'Everything's Alright' *written by* Nickey Crouch, John Konrad, Simon Stavely, Stuart James *and* Keith Karlson. *Published by: North America - Carlin Music Corp.(BMI), Unichappell Music, Inc. (BMI). Rest of World - Carlin Music Corp.* 'I Can't Explain' *written by* Pete Townshend. *Published by: North America - Champion Music (BMI), Suolubaf Music (BMI), ABKCO Music Inc. (BMI). Rest of World - Fabulous Music.* 'Friday On My Mind' *written by* George Young *and* Harry Vanda. *Published by: North America - EMI Unart Catalogue, Inc. (BMI). Rest of World - EMI United Partnership Ltd.* 'Sorrow' *written by* Bob Feldman, Jerry Goldstein *and* Richard Gottehrer. *Published by: North America - Grand Canyon Music, Inc. (BMI). Rest of World - EMI United Partnership Ltd.* 'Don't Bring Me Down' *written by* Johnnie Dee. *Published by: North America - Dunmo Music Ltd. (BMI). Rest of World - Dunmo Music Publishing Co. Ltd.* 'Shapes Of Things' *written by* Paul Samwell-Smith, Jim McCarty *and* Keith Relf. *Published by: North America - EMI Unart Catalogue, Inc. (BMI). Rest of World - Yardbirds Music Ltd.* 'Anyway, Anyhow, Anywhere' *written by* Pete Townshend *and* Roger Daltrey. *Published by: North America - Tro-Devon Music, Inc. (BMI). Rest of World - Fabulous Music Ltd.* 'Where Have All The Good Times Gone' *written by* Ray Davies. *Published by: North America - ABCKO Music, Inc. (BMI), Unichappell Music, Inc. (BMI). Rest of World - Carlin Music Corp.*

Produced by Ken Scott *and* David Bowie — *Engineered by* Denis Blackeye — *Recorded at the* Château d'Hérouville, France.

Musicians

David Bowie — *vocal, guitar, harmonica, alto and tenor saxes, Moog synthesiser* — **Mick Ronson** — *guitar, piano, backing vocal*
Trevor Bolder — *bass* — **Aynsley Dunbar** — *drums* — **Mike Garson** — *piano, electric piano, harpsichord*
Ken Fordham — *baritone saxophone, flute* — **Michel Ripoche** — *violin on* 'I Wish You Would'
Backing vocals — **Geoff MacCormack.**

Session orchestra on 'See Emily Play', 'Sorrow' *and* 'Shapes Of Things'.

Front cover photo by Justin de Villeneuve — *Mask make-up by* Pierre Laroche.
Back cover photography and sleeve design by Mick Rock.
Lettering by Ray Campbell.

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KEN SCOTT ON RECORDING PINUPS

And now for something completely different. A different band, a different country and very different material; 'PinUps'.

The Spiders From Mars had been broken up after the famed Hammersmith Odeon "last show ever" performance and only Mick Ronson and Mike Garson were to be kept on for this recording. Aynsley Dunbar was brought in on drums and there was supposed to be a new bass player, but he pulled out at the last moment and so Trevor Bolder was brought back into the fold. This led to a slightly less conducive atmosphere than on the last three albums.

Recorded a short time after the Hammersmith gig, it was decided to record in a small village thirty minutes outside of Paris, France, at a studio known by different names Strawberry Studios, Château d'Hérouville and the Honky Chateau. I had already recorded two albums there and so was quite comfortable with the choice. There was a small amount of recording done back at Trident to complete the project and then, as usual, I mixed there too.

It was originally conceived to contain one of David's songs and the rest covers of songs by English club bands of the 60's, the opposite of the last three albums, but somehow David's song never came to fruition. For the covers we would listen to the original records, then a decision would be made as to whether to keep close to that arrangement or change it, then work it out and record.

Being a creature of habit I used my usual microphones, the major difference came with the piano. It wasn't the Trident piano I seem to rave about so much, but, luckily, during the other recordings I had done there, work had been done to get the studio's piano a lot closer to it.

Here are a few glimpses as to what went into some of the more interesting recordings on the album:

'HERE COMES THE NIGHT' – Mike Garson's piano was fed through a Leslie speaker to get something a little different on this. Then towards the end, a very simple Mick Ronson string arrangement. We used French musicians and as Ronno, with his Northern England accent, only spoke English and the string players only spoke French, it became extremely comical at times when he was trying to describe exactly what he wanted from them. But eventually it worked.

'SEE EMILY PLAY' – Mike Garson on harpsichord, mini Moog and his usual atonal piano. A great string arrangement from Ronno, lots of vari-speeded vocals and there you have it.

'EVERYTHING'S ALRIGHT' – David working hard again. All those totally unique (and campy) backing vocals and the saxes. No rest for the wicked.

'I CAN'T EXPLAIN' – This track started off faster but wasn't working. Somehow we came up with the idea of taking the tape speed down and it immediately felt better. There was just one problem, slowing it down took it completely out of the key it was supposed to be in, so everyone but Aynsley had to re-record their parts, but, because it felt so different, they would probably have done that anyway.

'SORROW' – I have this habit, when someone in the studio is just noodling around, I move their fader up and down quite quickly, giving a tremolo effect. Mr Garson was noodling, I was messing around, David heard it, liked it and then I had to move that damn fader up and down fast for the whole song. However, it does work.

'SHAPES OF THINGS' – Backwards reverb on the chorus. Boosting and cutting reverb to change perspective. Just my usual bag o' tricks. — Ken Scott, May 2015.

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